

Middle School Initiative

**PART I
COVER SHEET**

CAP 6 SEMESTER 2 WEEK 6 & 7

COURSE: General Ira C. Eaker Award

LESSON TITLE: Review Writing for a Speech

LENGTH OF LESSON: 50 Minutes

METHOD: Informal Lecture

REFERENCE(S):

1. CAPR 52-16, *Cadet Program Management*, Paragraph 2-7d, 31 Dec 98
2. AFH 33-337, *The tongue and Quill*, Pages 95-104, 30 Jun 97

AUDIO/VISUAL AIDS/HANDOUTS/ACTIVITY MATERIAL(S):

1. Overhead Projector
2. Transparency
3. Handout 1 - What to Use When

COGNITIVE OBJECTIVE: N/A

COGNITIVE SAMPLES OF BEHAVIOR: N/A

AFFECTIVE OBJECTIVE: The objective of this review is for each cadet to refresh their knowledge of the basics of writing for a speech.

AFFECTIVE SAMPLES OF BEHAVIOR: Each cadet will present a 5-7 minute speech to the unit.

Middle School Initiative**PART II
TEACHING PLAN****Introduction**

ATTENTION: Good afternoon. For the next two classes we will review how to write for a speech.

MOTIVATION: This assignment will bring in focus the need for mastery of the English language, both written and spoken. You will need to refer to sources on punctuation, spelling, sentence structure, paragraph construction, and much more. I am sure that you are more than capable of turning in outstanding essays and giving a comprehensive speech.

OVERVIEW: During today's class we will review writing for your speech. Your speech will be 5-7 minutes long on the subject of "How my leadership 'style' has changed and developed since receiving the Mitchell Award."

TRANSITION: So, let's get busy.

Body

MP 1 The subject is one that you must think about and how you have changed in the cadet program of Civil Air Patrol since you received your Mitchell Award. Keep in mind the lessons learned during the last two and half years in the program. But before we start writing the speech, let's review the basics of speech making.

MP 2 How effectively do you use your voice to drive home your ideas or information? You have control over rate, volume, pitch and pause. So ... use your voice to create interest in your presentation. Your voice can help you in the following ways.

TRANSPARENCY EA3.3.1 - Rate

RATE. There is no correct rate of speed for every speech. However, you might consider this: People can listen four to five times faster than the normal rate of 120 words per minute. If you speak too fast, your speech will be unintelligible, and if you speak too slowly, your meaning will suffer. Remember you cannot change the speed of lightning but you can vary your rate of speech to keep from losing the audience's attention--a faster rate suggests excitement or sudden action, and a slower rate hints at calm or fatigue. Use the rate of speech that you need to add emphasis to what you want during your presentation.

TRANSPARENCY EA3.3.2 - Volume

VOLUME. Volume is another verbal technique that can give emphasis to your speech. If possible, check out the room to know how loudly you must talk, remembering you will need to talk louder with a crowd since the sound is absorbed. Ask someone in the back of the room if you can be heard. If the audience must strain to hear you, they will eventually tune you out from utter exhaustion. Speak louder or softer to emphasize a point--a softer level or lower volume is often the more effective way to achieve emphasis.

TRANSPARENCY EA3.3.3 - Pitch

PITCH. To use pitch effectively, you need to practice the talents of a singer. Pitch is really the use of notes (higher and lower) in voice range. Start by speaking in a voice range that is comfortable for you and then move up or down your scale for emphasis, using pitch changes in vowels, words or entire sentences. You can use a downward (high to low) inflection in a sentence for an air of certainty and an upward (low to high) inflection for an air of uncertainty. Variety in speech pitch helps to avoid monotone and rivets the listener's attention.

TRANSPARENCY EA3.3.4 - Pause

PAUSE. The pause gives you time to catch your breath and the audience time to collect your ideas. Never hurry a speech; pause for your audience to digest your comments. The important question is this: Where? Pauses serve the same function as punctuation in writing. Short pauses usually divide points within a sentence, and longer pauses note the ends of sentences. You can also use longer pauses for breaks from one main point to another or from the body to the conclusion of your speech. A pause may seem long to you, but it's usually much shorter than you think ... and your audience will appreciate it. However, don't get pause-happy and make your speech sound choppy.

TRANSPARENCY EA3.3.5 - Articulation and Pronunciation

ARTICULATION AND PRONUNCIATION. There are other points in your speaking: articulation and pronunciation; both indicate your oral command of the English language. Articulation is the art of speaking intelligibly and making the proper sounds with the lips, jaw, teeth and tongue. Of course, you can properly articulate a word and still mispronounce it. Unfortunately (and unfairly), many people consider word pronunciation or mispronunciation a direct reflection on your intelligence. If you are not sure of your pronunciation, consult a current dictionary.

Listen to your self and make you words distinct, understandable and appropriate to your audience. Be very careful of your language; swear off off-color jokes and profanity ... your professional image (and possibly your message) could be destroyed.

TRANSPARENCY EA3.3.6 - Length

LENGTH. The length of your presentation is crucial. Consequently, the basic foundation under all the points on how to organize and present your verbal communications is the admonition--**be brief and concise**. There are a few people who will tolerate a briefer or speaker who wastes the

audience's time. Have your stuff together before you speak by knowing what you want to say and then saying it.

TRANSPARENCY EA3.3.7 - Practice Aloud

PRACTICE ALOUD. As the speaker, we are probably our own worst judges of the quality of our own speeches. Make the speech appear natural. Does it flow smoothly? Know your delivery style and techniques before you practice too much. There are mounds of info to unearth to get you started.

TRANSPARENCY EA3.3.8 - First Impressions

MP 3 NONVERBAL COMMUNICAITON

SWEATY PALMS SYNDROME. You must always be prepared to overcome stage fright. So-called stage fright is often nothing more than a speaker's misdirected awareness. To overcome stage fright and to put your best foot forward ... or at least how to fool your audience ... here's a checklist.

1. Analyze your audience: listening traits, needs, desires, behaviors, and educational background.
2. Check out the place where you're speaking. Is it large enough to accommodate the number of people? Does it have a blackboard, microphone, arrangement for visual aids, tables, chairs, ventilation, lighting, pencils, paper, telephones, extra projector bulbs, etc? Does the equipment operate properly?
3. Send out a notice to your audience and include an agenda with the date, time, length and purpose.
4. Practice, Practice, Practice. Using a tape recorder, a video camera, a full-length mirror or even your peers can be really helpful. Try doing a "dry run" at the office or where you'll be giving the speech.
5. Memorize your introduction and transition into the main point. It'll help you through the first and most difficult minute.
6. Adopt a positive attitude. Keep you nervousness to yourself ... chances are your audience won't even notice if you don't mention it.
7. Take a deep breath and survey your audience.
8. Deliver your message. Focus your attention where it belongs ... not on yourself.

9. Make eye contact and look for feedback. Play your audience. Let them know you are looking at and talking to them. It holds their attention. Looking at only your notes loses your listeners--you can't wake them up if you don't know they are asleep!
10. Involve your audience by soliciting their answers and information.
11. Enhance your presentation through creative use of newspaper clippings, cartoon, music, appropriate quotes and relevant, self-deprecating experiences to get a point across.
12. Use your excess energy naturally: facial expressions, pertinent gestures, walking, or pressing fingertips or thumbs against lectern or chair. Use your facial expressions, hands and arms to reinforce your speech and your points of emphasis--just don't overdo them. Leaning on the lectern, rocking back and forth or side to side or slouching on one leg and then the other is never a positive way to use your excess energy.
13. Looking good builds confidence and builds your credibility with the audience. Do you need a haircut? Is your uniform pressed? Your ribbons, nametag and insignia attached correctly? Your buttons buttoned? Your shoes shined? Are you standing erect and feeling alert, but relaxed? Don't create any negative barriers!

THOSE FABULOUS FLIPS. "A picture is worth a thousand words" is an old cliché that is an understatement. What is a picture or visual aid? Either can be an object, a model, a photo, a map, a chart or a drawing. Researchers say a person retains five percent of what is heard and 65 percent of what is seen. The media, especially television, has the greatest impact on our world today. So you can understand where "show and tell" has a greater impact than "tell" alone. Saying that effective visuals increase understanding and retention of information is definitely true. Be cautious throughout and keep your visual supports large enough for your entire audience. Also, if you pass them around, they can distract your audience. Just ensure your visual aid projects the image you want. If your photos are too large or too small, scanners or a photo lab can do wonders to help get the size that is needed. With today's computers you can prepare almost anything yourself: drawing, sketch or map. But if you need more help, contact the graphic-photo artists at the electronic imaging center for your effective presentations and publications. Do it early though! Your lack of planning does not make a priority on their part! Every electronic imaging center has its own time and processing procedures.

If all else fails ... try the old felt-tip marker, ruler (for a straightedge) and flip-chart paper. This technique is especially useful for small groups or desktop situations. If you're facing that large group though, consider using computer-generated viewgraphs, grease pencils and acetate slides.

MP 4 The decision about which visual aid to use rests on your shoulders. What do you hope to accomplish? To get the most out of your visual supports follow the guide in your handout.

Handout 1 - What to Use When

Table	Is a systematic arrangement of data in rows and column such as a comparison of exact numbers within and among categories.
Line chart	Is more dramatic than a table and shows changes in a continuous series of data; e.g., simple line chart, multiple line chart, bilateral line chart, belt chart.
Bar chart	Shows vertical or horizontal comparison of discrete data.
Pie chart	Dramatizes percentage components of a single factor.
Diagram, drawing, flow chart	Simplifies complicated procedures or instructions.
Pictogram	Shows variations of bar charts that employ images of items (coins, people, cars) instead of bars.
Statistical map	Dramatizes different geographical regions with respect to variables.
Picture	Adds a personal touch or sense of reality.

TRANSPARENCY EA3.3.9 - Make the Best Use of Visual Aids

HOW TO MAKE THE BEST USE OF VISUAL AIDS

1. Stand beside your visual aid--not between it and the audience.
2. Talk to the audience--not the visual aid. Use a pointer, when necessary, to point out key items with your arm that's closer to the visual aid.
3. Display it when it is needed and remove or cover it up when not. When you use one as an outline, leave it up longer; but again, remove it when it's no longer useful--passing it around distracts the audience.
4. Ensure it is readable, simple and uncluttered; busy visuals are distracting. Check for readability from every corner of the room before your speech. If everyone in the room cannot read it, the value is lost.
5. Know exactly what's on your visual aid and immediately orient your audiences to it. Have it labeled, if possible: "Top View of Engine Intake," "Political Map of Sarajevo-Herzegovina," "How to Get Quality Feedback."
6. Ask another person to operate the equipment. This person should be familiar with your speech or have an outline that indicates when to project the visual aids.

7. Visuals provide a form of emphasis. Don't overdo it--when you emphasize everything, nothing receives emphasis.
8. Check spelling, punctuation and layout.

TRANSPARENCY EA3.3.10 - Anonymous Quote

TRANSPARENCY EA3.3.11 - Bear Bryant Quote

MP 5 EXTEMPORANEOUS & IMPROMPTU

TRANSPARENCY EA3.3.12 - Two Quotes

According to *Merriam Webster's Collegiate Dictionary*, extemporaneous is defined as "Composed, performed or uttered on the spur of the moment; IMPROMPTU, carefully prepared but delivered without notes or text."

The Quill's First Speaking Dictionary states that extemporaneous "Appeared spontaneous but preceded with detailed planning, outlining and practicing; not delivered by rote memory. Opposite of impromptu speaking since considerable time exists to prepare."

Webster doesn't distinguish between extemporaneous and impromptu speaking. Who can blame him--he was a writer--not a speaker! **Extemporaneous** speaking refers to those times when we have ample opportunity to prepare. This doesn't mean we write a script and memorize it, but it does require a thorough outline with careful planning and practicing. The specific words and phrases used at the time of delivery, however, are basically spontaneous and sound very natural. Mastery of the six-step checklist should give you, the speaker, even if there are only a few seconds to prepare, the ability to put your thoughts in coherent order, to judge the audience and to decide on your main points and support. A few lines on a notepad or a few seconds of serious thought prepares you for that successful communication.

Impromptu speaking, on the other hand, is when we respond during a meeting or "take the floor" at a conference. It's what we do when we speak publicly without warning or on a few moments' notice. To do it well requires a great amount of self-confidence, mastery of the subject and the ability to "think on your feet." A superb impromptu speaker has achieved the highest level in verbal communications.

TRANSPARENCY EA3.3.13 - Six-step Checklist

Actually, when you're not listening, sleeping or thinking, you're spending most of your time in extemporaneous or impromptu speaking. The big difference comes when we get up in front of a group or a senior decision maker to present our ideas. Assuming you have your stuff together (a *crucial* assumption), the more often you speak in front of or with a group, the more self-confident you become. High confidence and thorough knowledge of your subject are important prerequisites for extemporaneous or impromptu speaking.

MP 6 You now have the foundation for preparing your speeches, which you should start thinking about and making notes. Next, we are going to write your speech and then will begin giving the speeches. Are there any questions?

Conclusion

SUMMARY: We have reviewed the basics on good speeches. The writing of speeches will begin in the next class.

REMOTIVATION: The learning of good traits is a never-ending task. Each of you has the capability of becoming a speaker, but preparation comes first.

CLOSURE: Be sure to think about what and how you are going to cover your given topic and where you will find the resources and references to help you convey your thoughts.

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**PART III
LESSON REVIEW**

LESSON OBJECTIVE(S): The objective of this review was for each cadet to refresh their knowledge of the basics of writing for a speech.

LESSON QUESTIONS: N/A